

YOUNG GREY RUINS

JOHN

Featured at this year's ALTERNATIVE JAM 3 is one of the newest and most original additions to the Nashville music scene. Formed in late August of '82, YOUNG GREY RUINS have sparked the town with their unique sound. Their material is melodic, danceable and yet abstract. The message of their music is strongly emotional, highly energetic and very self expressive. On stage they entertain a feeling of rebellion and seriousness. The band themselves describe their sound as "underground...a lot different from that basic Nashville sound..." The YGR lineup is Sam on vocals, Bill "Cheek" Smartt on sax, Barry Nelson on bass, Shannon Ligon on guitar and Chaz Orr on drums. This is a first for Sam and Barry; Bill and Chaz were in the disbanded Modern Emotion (featured at last year's Jam) and Shannon played with the brief encounter, the Slaggs. So far YGR have only played 6 gigs including opening for The Gun Club, Arms Akimbo and Let's Active. They open for Bohemia on 1/19 at Cantrell's and then play their first JAM this Saturday. We chatted with the majority of YGR who willingly divulged their history and purpose.

Sam: Sam and I initiated the whole thing. (laughter) Chuck and I initiated the whole thing. Basically we felt that there wasn't really any new music around. We had some ideas of our own that we wanted to project.

Chaz: It started out real experimental. We were working with two drummers and a sax and we played a long time without a bass player. And we had a couple of guitar players but, we never played much with them. But now we're all in it for keeps.

Sam: Chuck and I knew we'd be in it for good. **Chaz:** (aka Chuck) Then we got Barry and Shannon. She was with the Slaggs who only played once. I'd known her for a long time.

Bill: We never played any gigs until we were all together.

Chaz: It was about 2 months until we played our first gig.

Bill: As soon as I borrowed the saxophone. Up until 2 weeks ago and then I got my own.

NIR: BILL BORROWS SAX.

Sam: Headlines: BILL BORROWS SAX (laughter)

Bill: In the next issue: BILL GETS SAX FOR CHRISTMAS (more laughter)

NIR: BAND IS ON A ROLL! Did everyone have pretty much the same idea of what the band was going to be about?

Sam: Basically all of us had the same musical idea. That was the cohesion.

Bill: The good thing about it is that each of us can contribute and we try not to confine each other.

Sam: Everybody does their own thing but, yet we all move in the same direction. We're not moving against each other idea-wise. We all came together and had these five different ideas and for some reason they all merged into one. It became one main idea.

Chaz: One person has the basic idea and then everybody else builds on top of that. And there's nobody telling anybody what to do or what to play. Everybody plays what they want... Most of our ideas came after we'd formed.

Sam: Everybody contributes...I do all the lyrics and vocals.

Bill: We try to make each song different because I really detest bands that do the same exact stuff.

Sam: We do no cover material... We are a synthesis of 5 ideas. There's not one person coming across as a tyrant or anything. One person has a rough idea and tries to convey it to the rest of the group and then we build from there. Or we'll start jamming.

Bill and Chaz: That happens a lot.

The band's main musical influences are varied. Sam cites Ian Curtis (Joy Division) and Bill Nelson as ideas for lyrics. Bill is accused of a Supremes influence. However, he retorts, that he played in marching bands in High School and got sick of reading music. He prefers improvising much more and listens a lot to Siouxsie and the Banshees and early Psychedelic Furs. Chaz went from the Sex Pistols to electro-pop. ("Pêche Mode") And Barry, they explain listens to everything, especially the Jam. They stress strongly the importance

of an individual sound and all these influences, though apparent, do not really describe their music. YGR have their own distinctive style.

Sam: The lyrics are not pop at all. They don't involve any day to day type living... I mean in the real... definite day to day type living situations... They're about emotions, religion...

Chaz: Lots about religion in there.

NIR: Anti or pro?

Sam: Anti. Definitely anti. (Sam later explains that his father is also into religion. He's a preacher)

Chaz: Kind of like constructive criticism. I think it kind of reflects a lot of the new feeling in religion. There's a lot of people doing stuff about religion.

Sam: It's anti-organized religion instead of just anti-religion because I'm not an anti-religious person. I'm just not for organized religion.

Chaz: There's also stuff about death and love.

Sam: A lot of things about death.

Chaz: The three main things we write about...

Sam: Death, love and religion.

Chaz: What a combo!

Sam: It's all involved in life.

Chaz: Yeah.

Sam: It's definitely a statement. I actually try to write about things that nobody else writes about. The darker side of life. That's the best way to describe it.

Momentary pause to answer the phone despite the fact that the phone did not ring. We tell them we're not in right now.

NIR: Sam, you sing with a lot of emotional fervor on stage. Do you have to psyche yourself up for a performance?

Sam: I don't have to do any psyching in the normal way like I've got to get out there and give it my all. Primarily I sing from pure emotion because I really believe in the lyrics I'm singing so I don't have to do too much emotional psyching. I'm already nervous enough to where I'm on edge... It's all spontaneity. Actually I ad lib on a lot of my lyrics.

Bill: It depends on how you feel at the time. And how the people react. That has a lot to do with your singing.

Bill: Well, we all feel that. Of course that is the same with every band.

NIR: What have you changed since you've been together?

Sam: I think the only thing that's really changed is the format of the set. We're really thinking about how we should put the songs together.

Bill: Yeah, right right.

Sam: When we first started out we'd just throw them together and not really think about it. We might do 2 or 3 songs in a row that didn't necessarily sound the same but, might have been along the same emotional vein.

Bill: One time we did that show and it went slow, fast, slow, fast, slow, fast and it just sounded awful. We felt awful about the whole thing.

Sam: It was a terrible show.

Chaz: But we write better music now.

Sam: It's progressively better.

NIR: On stage which is more important to get across to your audience: your lyrics or the basic feeling of the music?

Sam: Both equally. You see the way I write is I don't sit down and hear a song the band's come up with and write. I usually write my lyrics way in advance. I'm the kind of person that doesn't like to have lyrics shoved in my face that are so easy to understand, it's just not any challenge.

Chaz: Like the verse on "Empty Idols" when Sam sings that. It's not loud enough over the PA and it's not intended to be loud enough to be heard and made out. It's more to go along with the music.

Sam: Right. I do have lyrics that you can definitely catch but, other lyrics I don't want to be caught until people really listen for and try to understand it.

Bill: Well, as soon as our double album comes out... (laughter)

Sam: ...As soon as our double live album at Cantrell's comes out... (laughter)

Bill: And we're getting the concert...the North

American Tour shirts up...

NIR: That's what I wanted to ask you! When is this big American Tour coming up that I've heard so much about? (laughter)

Chaz: Well, we went to Murfreesboro.

Bill: We're hoping some time in March that we can go outside of Nashville. By that time we will have a full set. We'll probably open for some people but...

Sam: We're talking about going to St. Louis, Missouri and Chicago, possibly Atlanta.

Chaz: Mostly we wanted to work the North circuit up toward Chicago and Boston. It'll be awhile before we start playing Chicago and stuff like that. We haven't played out of this area yet. We're all eager to get on the road.

Bill: We're looking forward to it. I'm looking forward to seeing what kind of response we get. It's gonna be an experience for sure.

Chaz: The road's a party.

Bill: I can see us coming back...ahhhh... Summer might even be a better time.

Sam: We're hoping to do a headline gig after the Jam. We think the Jam will help us get a lot of exposure. Plus we're working a lot of new material... We've got four new songs...

Bill: The Jam is great exposure cause I remember it when Modern Emotion played last year. A lot of people had never heard of us and saw us that never would have. That's why I'm really looking forward to the Jam.

NIR: Any vinyl in the workings?

Sam: We're hoping to do a five song EP. We'd put it out independently. We haven't really explored too much though.

NIR: What improvements do you see for the band?

Bill: We're getting tighter and we're learning to play better together.

Sam: As far as personal improvements go I'd like to increase my range vocally and emotionally.

Bill: Well I got a new saxophone. (laughter)

Chaz: We were talking about putting some electronics in the band but, nothing's real definite.

Bill: If it'd be electronic it'd be percussion.

Chaz: That doesn't mean a rhythm machine!

Bill: No rhythm machine!

Chaz: A syndrum.

The interview moves toward a few more subjects. The Cantrell's cancellation incident is mentioned. Simply put, much disappointment and frustration is expressed. Sam explains that the band's name represents the contrast between "YOUNG" meaning new or fresh and "RUINS" meaning destruction or an idea that is torn down. Added symbolism, Sam reflects is the word "runes" defined as something etched in stone. The band uses their audience as the stone and the music as the letters. If we are indeed stone, then I assume we will be "rocking" to YOUNG GREY RUINS at the Alternative Jam 3.

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womanhood/who's killin um?/stranger to paradise/
love is a lion(justice is coming)/



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Local News

FACTUAL's debut single was "pick of the week" in Billboard magazine not too long ago. It seems that the rest of the country is learning what we in Nashville knew long ago...FACTUAL is HOT!

GO, JIMMY, DUB's cassette release date is early Feb, so look for it....new local band THE NEON BUSHMEN have an EP due out in March....PRACTICAL STYLISTS single that we told you about, is now going to be an EP with the inclusion of two more songs. They are included on the latest WREK cassette fanzine from Atlanta (see last issue). THE STYLISTS will be happy to send you a cassette of the two songs that were to be their single for a dollar plus postage and handling...Send to PRACTICAL STYLISTS, PO BOX 23506, Nash. 37202....

More Vinyl News: PRAXIS RECORDS artist's OUR FAVORITE BAND has an album due out in about 6 wks. Guesting on this album (on one track) is REM's Peter Buck.....The BUNNIES are also working on an EP; we'll keep you posted. NIR would like to acknowledge THE BUNNIES support of the local scene by their inclusion of two of Nashville's most interesting (and seldom seen) bands as openers on their recent weekend at THE CANNERY....COMMITTEE FOR PUBLIC SAFETY, & JOHN HINCKLEY & THE JUNIORS. C.P.S. will also be starting the night of at the upcoming ALTERNATIVE JAM 3....don't miss it.

Transitions, Etc. THE PUPPETS are officially broken up due to different musical directions. All of the members are busily pursuing new projects and we can look for good things happening soon. Barry Feltz, formerly of MOURNING AFTER and NO ARE to name a few, is again fronting a band. Tentatively called BURNING HEARTS, they are described as "very dynamic" so "all you little girls get ready!".....

NEIL JEFFERIES, ROSEMARY KINGSLAND, & BERNIE KLOSE are working on Nashville's "First Rock'n'Roll movie" Jefferies, you may recall, produced THE LONDON SIDE OF NASHVILLE, and wrote "Just A Gigolo" (which starred David Bowie & Marlene Dietrich), and "Bussy"..... The details are sketchy now, but rest assured, NIR will keep you posted.....

CANTRELL'S NEW ROOM

CANTRELL'S gave us a sneak preview of his new room last New Years Eve. The "official" opening is still in the future, but right after the Alternative Jam, they will start having bands there on the weekends. John Glenn Hunter will be in charge of booking the room (John is the one who presently books "New Music" in Cantrell's main room, along with Leslie Thomasson, who handles most of the mainstream stuff). With John Glenn's proven booking ability, the new room will most likely become "the" place to be in a matter of weeks....Of course it all depends on how much support they get from the audiences, so Nashville, the ball's in your court....don't let a good thing die.

We have more information from WREK Radio regarding their planned cassette release of regional SouthEastern bands.

To explain the project-- it will be a quarterly or bimonthly cassettezine (a magazine on cassette) of southeastern "new wave", punk, underground and experimental music. The first issue should be out in March. Submission deadline is February 15th. Later arrivals will be considered for future issues. Half track or quarter track open reel is best. Cassettes are o.k. too.

The release will be nonprofit. Neither WREK or any of the bands will get any money, but both will gain a lot of exposure it is hoped. Bands and individuals appearing on the tape will receive a free copy.

Bands and individuals interested in the project should submit tapes or obtain more information from:

Arthur Davis
c/o WREK
Box 32743
Atlanta, GA. 30332
Phone number is (404)-894-2468.

Bands should also send band info, press kits, photos, etc. for the print section of the cassettezine.

WHO: ACTUEL
AFRIKAN DREAMLAND
PRACTICAL STYLISTS
ED FITZGERALD'S CIVIC DUTY

WHAT: A four band benefit concert and extravaganza for Vanderbilt's non-commercial radio station, 91 ROCK--WVU.

WHEN: Saturday, February 12, 1983

WHERE: CANTRELL'S of course

WHY: To benefit and aid 91 Rock in its constant fight to bring new and exciting music to the all too often dull airwaves here in Music City, USA.

HOW: can you help this cause and have a great time besides? Simply show up and take advantage of this once in a lifetime chance to see all this local talent in the same evening. It might end up rivaling Alternative Jam. Admission will only be \$4 so come on down...

The NASHVILLE INTELLIGENCE REPORT runs a FREE musicians' referral service to help bands find musicians and musicians find bands. We also encourage parties where everyone gets altered and starts banging away at something whether they know how to play it or not with the result a joyous celebration of noise, but we won't go into that here....

Experienced female vocalist wishes to preform/join mid-60's/British Rock band. Preference for the Jam, Elvis Costello, Squeeze, the Clash. Contact Liz at 321-8461.

Keyboardist/Guitarist/Vocalist/Writer looking for others for band. Will do mostly originals and will travel for short periods of time. Must be serious. Call Chip at 331-3470.

HOT local band looking for very hot lead guitar player M/F with additional keyboard ability. Plus sax player; or any combo of the above three. Must have good stage presence and vocal ability. Available to play out of town most weekends. Very good \$\$\$. Call 327-9190 and leave message. Immediate.

For your FREE listing in our musicians' referral service, send your name, address, phone number, musical interests, instrument played or sought, etc. to N.I.R. at:
2108 HAYES STREET, #411
NASHVILLE, TENNESSEE
37203

In our last issue we printed the following review of Aryan Blackston's new single that he sent us to listen to:

ARYAN BLACKSTON- "All Too Human"/"Running For Shelter"- Mr. Blackston sent us his new single to review along with a nice letter, so here goes: It's self-produced, arranged, and financed and Arvan's letter states that he offers no apologies for those who don't care for it. He seems like a nice guy, but this record goes nowhere fast. The backing musicians are obviously studio-hired help playing what they're told with minimal enthusiasm.. It just proves there are a lot of people in town willing to take your money and record your song regardless of how mediocre it actually is. Don't bother.

We have received the following letter from Mr. Blackston calling attention to some unintentional inaccuracies which slipped into the review. We apologize to Aryan and are printing his letter in its entirety to allow him to tell you the way it is:

Dear N.I.R.

This letter is in reference to your review of my record "All Too Human" and "Running For Shelter".

For whatever personal reasons you don't care for my record you have a right to decide and come to your own conclusions.

However, I feel it is necessary to inform you of the dangers of evaluating circumstances you have no information about.

I am speaking about your accusation that I used studio hired sidemen who are playing what they are told with minimal enthusiasm.

Every musician on the record was pick (sic) from local groups one being Mike Rosa from, Russian Roulette, on guitar.(sic)

I personally chose these people because of my own personal preference not to have to tell people what to do. Not even chord charts were used.

I realize I am not part of your click of local live performers. The reason being that no one will give me enough time to play my songs to see if they could enjoy a practice for performance or two. And believe me I have asked quite a few of your local "super stars". Possibly they have the same gift of ultimate prophecy as you and since I am truly a mediocre, shallow, unengaging unenergetic person just not worth bothering with.

David Bowie would probably enjoy your comments about my particular productions as they are almost verbatim to the first few American reviews of his "outdated 60's style" (so called) back in 1970.

Again, I don't deny you your right to come to a conclusion about anything. But I do mind your attempting to assassinate my character by assuming through your own bias my process of producing.

Respectfully,

Aryan Blackston

NASHVILLE INTELLIGENCE REPORT

2108 HAYES ST.

#411

NASHVILLE, TN 37203

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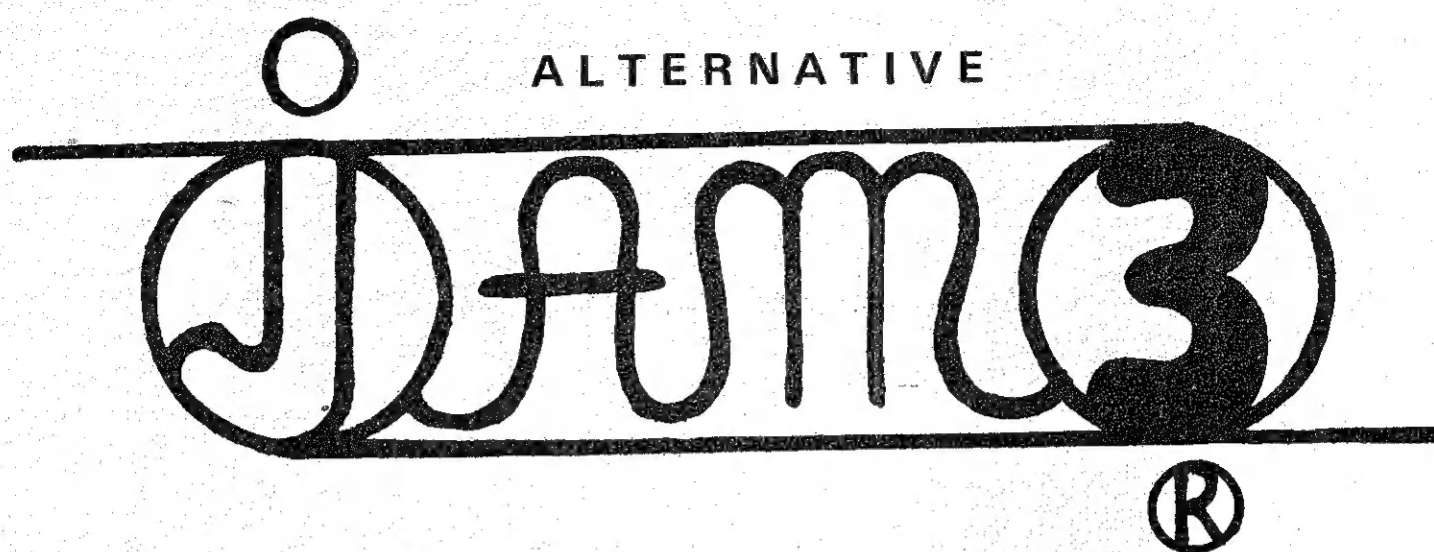
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CANTRELL'S

JANUARY

WED., JAN. 19: BOHEMIA
 YOUNG GREY RUINS open
 THUR. JAN. 20: OKIE
 SAT. JAN. 22: ALTERNATIVE JAM 3
The Event Of 1983
 WED. JAN. 26: From Atlanta, GA:
 THE BRAINS
 with the WORKS
 THUR. JAN. 27: JOHN JACKSON &
 The RHYTHM ROCKERS
 FRI. JAN. 28: WHITE ANIMALS
 SUN. JAN. 30: From NEW YORK CITY, NY:
 MALE MODEL

FEBRUARY

FRI. FEB. 4 Room I: DAVE OLNEY &
 SAT. FEB. 5 The X-RAYS
 SAT. FEB. 5 Room II: From OHIO:
 DEMINTIA PRECOX
 SUN. FEB. 6 Room II: WILL RAMBEAUX & THE
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-LOREN

BACK in December the INDIVIDUALS, who call NJ their homebase, performed a fantastic set at Cantrell's for a small but, appreciative crowd. Their style is highly danceable intelligent pop full of romance and poetic images. On stage the band plays with inspiring energy and talent. The bass thumps strongly, the guitars cut grinding riffs, the beat sways between pop and funk, and the vocals rise above the music pounding underneath. Lead singer, Glen Morrow

and bass player, Janet Wygal, bounce harmonies and chants off each other layering the vocals in the most melodic fashion. Together for three and a half years, the INDIVIDUALS consist of the above mentioned 2 original members and Doug Wygal on drums, along with the recent additions of Gene Holder (of dB's fame) on guitar, who has also produced their debut album FIELDS, and yet another Wygal, Tricia on keyboards, although not present at the Cantrell's gig. Jon Light Klages, the guitar player for the album, left recently before their Nashville show to finish up college. Their first vinyl

and pretend I was in a band and stuff. I was one of the original air guitarists. I may have invented it for all I know. I must have written about 4 albums worth of songs in my room without ever knowing how to play any of it. And then in college I realized I couldn't really do that anymore. My roommates would think I was pretty weird. So I picked up guitar and immediately started writings songs. I played in coffee houses with a bunch of people who were into the Eagles and stuff. The best I could do at the time! When I started hearing about what was going on in NY...CBGBs...'76... '75...I knew that's where I wanted to be so I transferred down to NYU and used my college education as a way to get me going in the music business. And I got friendly with the Talking Heads and did the first radio

interview they ever did. Then I put this band together finally. I got some people that wanted to play with me and we were called "A" and that band then became the BONGOS. We played together for about a year and I was living in Hoboken at that point. Eventually I got them all to move there and we played Maxwell's. But, by the time they all were living there, the band broke up. And they reformed with out me. After that broke up it took me about a year to find the right people for this band. That was back in '79.....
I tend to be the most prolific of the group but, on a lot of my songs I'll have a real skeletal idea and the band will fill it out. I definitely draw upon my background in journalism for writing my lyrics. I tend to try to tap into different emotional feelings that I've felt. Like "Can't Get Started" is about not being able to get going and the blahs. And "Walk By Your House" was actually inspired by a Pere Ube song, (sings) 'I think about you all the time'. It's an obsessive feeling of love. It's actually about an experience I had in 8th grade. "Swimming in the Streets" is about experiencing the sense of dread. Sort of like how summer in the city can be real oppressive. I try to get people to connect emotionally with my songs. I want them to stike a chord with the listener that they can say oh I've felt that way before, or oh I've never really thought about that. Somehow it excites me. We beat out REM because their lyrics are so vague!! (laughter)
 What I love about REM is that they plug into a specific mood which is real bittersweet and makes you sort of flashback on your whole life. To a degree in some of my songs I try to be purposely abstract because I think if you can't pinpoint what something is specifically, it opens it up to a lot of interpretations by a lot of different people and you can interpret it so many different ways that it hits a lot of people in so many different ways.....
Right now we're concentrating on pushing this album. Then I want to go home and rethink the whole concept of what we're doing and why we're doing it. We want to reach a lot of people with a sense of integrity. We want to work on new material for a new record and keep it a real creative experience because that's what makes it most fun.....

the individuals



AD INFO... (CHEAP)

THE NASHVILLE INTELLIGENCE REPORT
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Loren Jerson 292-0706

was the 5 song EP entitled AQUAMARINE, full of overdubbing and special effects. Famed NY Times music critic, Robert Palmer wrote of the 1982 release, FIELDS, "This is the most impressive rock debut so far this year". Their main influences, Morrow explained, are REM, Television, the Talking Heads and early 60's music. They have, however, as their name predicts their own uniquely "individual" style. We chatted with Glen Morrow about his musical background and what the band was planning for the future.

Glen: Basically I was scared to play guitars. My sister was a real good piano player. I was intimidated by instruments so I used to go up to my room in high school and jump around my room and write tons of songs

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- LOREN

There is now, in Nashville, an alternative to alternative radio. If you flip on the radio to 1240 WKDA on the AM dial you will hear "The New Beat in town". Once a country station, then a WKDF rock 'n' roll sound alike, WKDA, the KDF AM affiliate has changed format to "Rock for the 80's". In the past month WKDA has turned not only another new leaf but, this time a freshly innovative new leaf. In top 40 style you will hear Duran Duran, Musical Youth, Trio, Culture Club, Dexy's Midnight Runners and the Psychedelic Furs played back to back with Marvin Gaye, Prince, and the duo of Michael Jackson and Eddi Van Halen, along with more mainstream rock from Loverboy, Eric Clapton and Saga. Although this unusual mix of various sounds might be a bit discordant to progressive music fans and the 30 hours a week of WKDF rock simulcast (mornings and weekend overnights) might throw you off, and the occasional sportscast might just plain irritate the ear, WKDA is so far the best bet in town. In fact, when the KDA format is blasting at full power (unfortunately only 1000 watts) there is now a good reason to turn back on the radio and really listen and enjoy. At times when your favorite WRVU DJs aren't on the airwaves just when you need them most, or when you tire of stumbling monologues from college would be DJs or when you're sick at heart with the "dead" rock sound found on many stations, WKDA offers the alternative.

Like FM radio in the 70's, AM radio for the 80's is seen by many to be the new outlet for the underground music scene, especially with the recent FCC stereo approval. This forecast, although greatly inspiring to disillusioned AOR listeners, is not anywhere near reality. WKDA is one of the first and few stations in the nation on the AM band to switch to a "new" music format. This switch is significant ground (airwaves) breaking radio history. More significantly, if not unexpected is that Nashville, supposedly the home of country music, would be a pioneer in the field of progressive radio. For many radio listeners WKDA's "new" music format is the most positive sign from Nashville radio ever. It is a fresh and modern approach in a town that seems forever stagnantly behind the times in music. On KDA "Time stands still...for no one..."

Despite the melange of sounds and uneven programming, WKDA promises they play 80% "new" music. The path ahead is wide open and KDA's future looks like anything but temporary. Maybe one day KDA will be a trendsetting station. Maybe. Keep in mind that right now AM means no stereo. But, if you'd rather hear Yaz or Bananarama in mono than Led Zeppelin or Journey in stereo be prepared to keep the dial on the AM. In particular at 1240 WKDA.

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FAVORITE GROUP:

3 FAVORITE SONGS:

- 1.
- 2.
- 3.

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BEST LOCAL GROUP:

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BEST OUT-OF-TOWN BAND TO PLAY N-VILLE:

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BEST REGIONAL BAND:

FAVORITE SONG BY A LOCAL BAND:

BIGGEST TRAGEDY OF '82:

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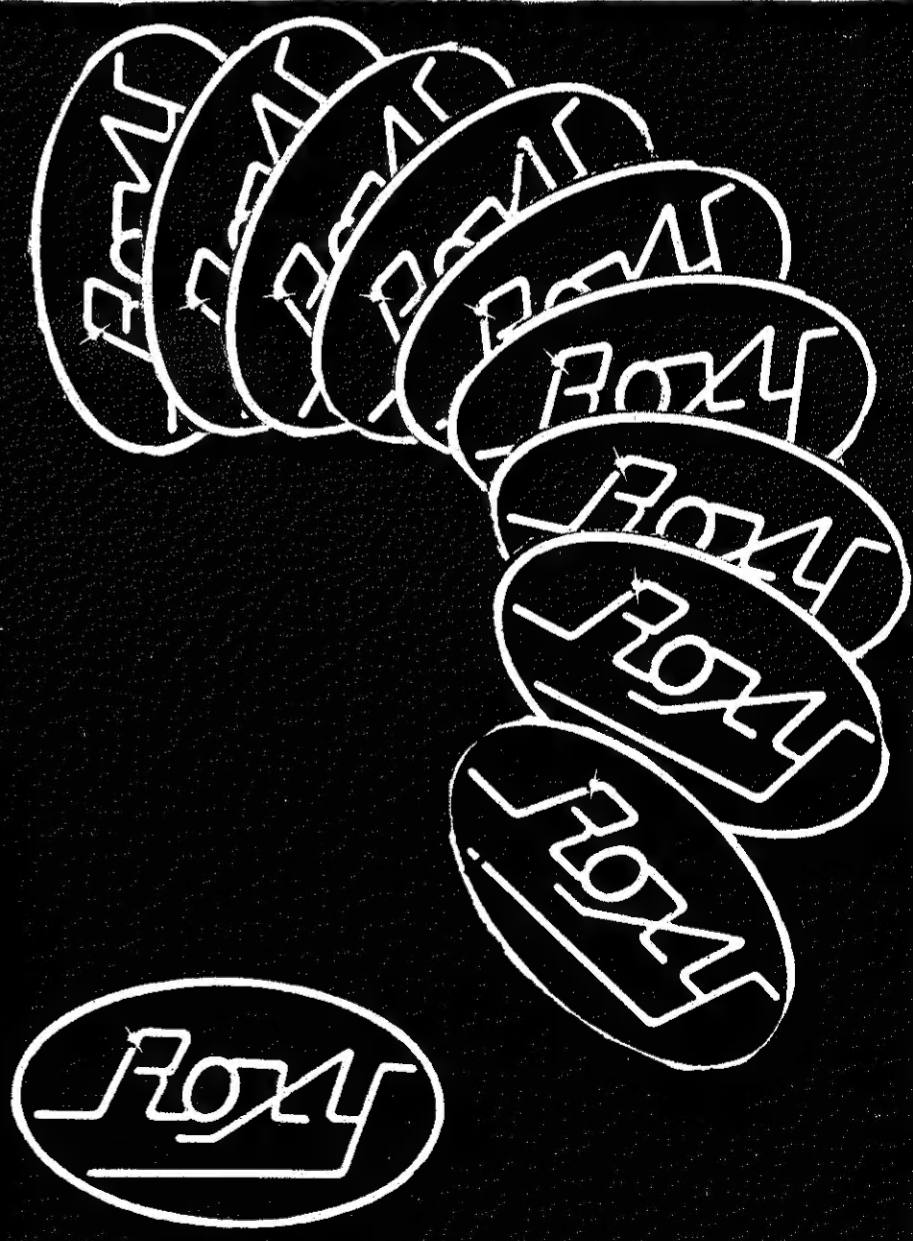
FRI., Jan. 28- MEMBERS/ Measure For Measure opens.

SAT., February 5, 688 presents at the Agora Concert Hall, BOY WOW WOW. Tickets will be \$6.96.

FRI. & SAT. February 11 & 12, 688 presents the return of WALL OF VOODOO. Maybe they'll show up this time. Tickets-\$5.00

Ticket and concert information available from 688 at 688 SPRING STREET, ATLANTA, GA., 30308. Phone # (404) 874- 7500

Got a last minute call from David Eskin of MALE MODEL from up in NYC. They're looking forward to their Nashville gig at Cantrell's on Jan 30. He described their sound as a cross between Gang of Four and U2 but with more funk. (Sounds like fun!) Their three piece band, who are not former models, have been together for only one year and have 2 independent releases ("7" and "12"). Check it out.



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